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COGNITIVE AND CULTURAL ANALYSIS OF THE LITERARY DIALOGUE

Key words: *Cognitive linguistics, Cultural linguistics, Antropocentric paradigm, language, literary dialogue, literary text, concept, concept analysis, notional level, image-bearing level, evaluative level.*

Theoretical background

Language is seen as the communicative unit and always at the core of the attention among linguists. For this reason, anthropocentric paradigm influenced on all aspects of Linguistics, and methodology is also no exception. In terms of methodology, the new paradigm resulted in Communicative approach to language learning. In other words, language started to be taught for the sake of communication. However, other language skills are also taught in an interactive way. For instance, reading skill can be enforced by means of reading improvement device according to the present disclosure.

As mentioned above, all fields of Linguistics have been influenced by the human impact on language. One of the significant aspects of it is the cognition, which is the process of knowing, understanding and learning something. Cognition is the main term of cognitive linguistics.

The field of cognitive linguistics first emerged in 1970s when the anthropocentric approach came into existence in linguistics. In recent decades the terms "cognitive" is increasingly used in linguistics. Cognitive linguistics is an interdisciplinary branch of linguistics.

Cognitive linguistics is a branch of linguistics which regards language as a cognitive mechanism of representing, storing and transmitting knowledge layers and it studies relationships between linguistics and mental processes, human experience and its results, knowledge. There are different definitions on cognitive linguistics.

Some researchers wrote about the emergence of a new, "cognitive" paradigm in linguistics. Maslova in her book named "Cognitive Linguistics" defines cognitivism as "the direction of science, which is the object of study of the human kind, thinking and mental processes and conditions that are associated with them". According to Kubryakova, cognitive linguistics studies language as a cognitive mechanism that plays

The following article deals with the concept analysis in the literary dialogue from the perspective of Cognitive and Cultural linguistics. Cognitive and Cultural linguistics are the modern trends of Linguistics as a result of anthropocentric paradigm to language. In this approach, the interaction between the language and human is the main basis of this paradigm. Cognitive and Cultural Linguistics have own main notions as interdisciplinary branches of linguistic sciences and "concept" is considered as one of basic notions of Cognitive and Cultural linguistics as well as being the core of attention of several interdisciplinary branches of linguistics. In this article, concepts Beauty and Love are analyzed according to the study with the notional, image-bearing and evaluative layers. In this regard, two concepts are analyzed according to dictionary definitions in notional level. The image-bearing and evaluative layers are based on the features of the concept in the extracts of literary dialogues of the texts.

an important role in encoding and transforming information.

Discussing the definitions of cognitive linguistics, Evans states that cognitive linguistics is primarily concerned with investigating the relationship between language, the mind and socio-physical experience. What is more, according to Ashurova and Galiyeva, cognitive linguistics regards language as a mechanism of representing, storing and transmitting layers of knowledge as it is the study of mental process, experience of human and its consequences.

There are different notions of this branch of linguistics and they are as follows: concept, foregrounding, frame analysis, categorization, activization, knowledge structure, coupling, world picture and others. However, the most relevant notions to the topic of our dissertation are the notions of concept, foregrounding, world picture and knowledge structure. Let us discuss each of them in detail.

The "concept" is considered as one of basic notions of cognitive linguistics as well as being the core of attention of several interdisciplinary branches of linguistics such as linguoculturology, ethnolinguistics, cognitive linguistics and others. As it is debatable problem, various approaches and views exist for discussing the notion of "concept". In modern linguistics, there are the following approaches to understand the basic notion of concept:

- First approach is based on the ideas of Y.S.Stepanov, which the concept is the main cell of the culture in mental world of human.
- The representatives of the second approach like N.D.Arutyunova claims that the formation of concept is mainly based on the semantics of the language sign.
- Third approach, which its followers are E.S.Kubryakova and D.S.Liyxatchev, explains concept

as the result of collision between word meaning and personal and national experiences of human being.

All those definitions by three approaches are not contradictory, but they are complementary to each other.

According to V.A.Maslova, a concept is formed through the individual's emotional, physical, historical, personal and social experience gained in the process of perceiving the world. In addition, D.U.Ashurova states that concept is a complex mental entity as well as being a component of the conceptual world picture conceptually relevant either to the whole community or an individual linguistic personality.

As the notion of a concept is relevant for text interpretation in our study, the following features of a concept should be taken into account:

At the end it can be clearly stated that the notion of the concept is of great significance for Cognitive linguistics as well as linguoculturology.

The next relevant notion of Cognitive linguistics as well as Text Linguistics is knowledge structure. As the text is main source of knowledge, the knowledge structure is quite important. So, according to Ashurova, the knowledge structure is a block of data holding a system of interrelated concepts. There are the following types of knowledge structure and they are divided into two broad types:

Activization of knowledge structure is considered as one of major tasks of cognitive linguistics.

The next important notion of Cognitive linguistics is foregrounding. The notion of foregrounding was firstly introduced by scholars of Russia and Prague like R.Jacobson and B.Gavranek. It was firstly introduced as a special device of constructing fictional texts. Foregrounding, like concept, is the key notions of Cognitive linguistics as well as Text linguistics. In text analysis, foregrounding grabs readers attention to certain parts of the text, triggers particular frames and enables to search for data more easily. This notion means a stimulus or a "core" in the language processing of data. Nowadays, the followers of Cognitive linguistics analyzes foregrounding from psychological point of view. According to this view, foregrounding is linked with unexpectedness, surprise and heightened attention according to this view.

Discussing the problems of foregrounding principles, I.V.Arnold enlists the following types of this notion:

a) Convergence (being an important criterion of the stylistic relevance of language units in fictional texts, it strengthens the significance of the whole utterance)

b) Coupling (it is the recurrence of the same elements in the same positions as well as being one

of effective means of expressing the main topic of the text)

c) Defeated expectancy (the violation of logical succession)

d) "Strong" positions of the text (the beginning and the ending of the text)

Another main notion of Cognitive linguistics is cognitive metaphor, which is of high importance for concept analysis. As D.U.Ashurova states cognitive metaphor is the process of human cognition, which conceptualizing reality based on analogy and knowledge transfer from one conceptual field into another.

At the end, it should be noted that cognitive linguistics is an interdisciplinary field of linguistics, which studies the links of language and human mentality, thoughts, beliefs and views. The main notions of Cognitive linguistics are the concept, notion, foregrounding, frame analysis, categorization, activization, knowledge structure, coupling, world picture. However, the most relevant to the tasks of our dissertation topic are concept, knowledge structure, author's individual world picture and foregrounding.

Concept analysis

It is expedient to mention that the notion of concept is in the center of many modern linguistic trends such as cognitive linguistics, linguoculturology, linguoconceptologyetc. According to V.A.Maslova, a concept is formed through the individual's emotional, physical, historical, personal and social experience gained in the process of world perception. According to D.U.Ashurova, concept is a complex mental entity, a component of the conceptual world picture, conceptually relevant either for the whole linguocultural community or an individual linguistic personality.

As the notion of a concept is relevant to text interpretation in our study, the following features of a concept should be taken into account:

- Concept is a representative of knowledge structure about the surrounding world
- Concept is a cultural and national specific unit
- Concept is a multifold mental structure including notional, image-bearing and evaluative components

• Concept is characterized by a string of emotional, expressive components and associative links (Ashurova, 2016: 223)

At present, several approaches to the notion of concept can be outlined. There are two approaches to the notion of concept: cognitive and cultural. According to cognitive approach, the concept is the information about the world, what an individual or the community

knows, suggests and thinks about the objects of the world. According to the cultural approach, concept is defined as a culture specific and nationally oriented unit, a multifold mental structure consisting of national image-bearing and evaluative layers and characterized by emotional, expressive components and associative links (Ashurova, 2012, p.140).

It should be noted that the importance of concepts is noticeably strengthened when it is used frequently in one and the same text. To illustrate cognitive and cultural aspects, the concept “beauty” in the novel “The Picture of Dorian Gray” by Oscar Wilde has been analyzed. Here are some examples taken from the literary dialogues between Lord Henry and Dorian Gray:

“He has leaned over the still pool of some Greek woodland, and seen in the water’s silent silver the wonder of his own beauty. But he is much more to me than that. I won’t tell you that I am dissatisfied with what I have done of him, or that his beauty is such that **art cannot express it. There is nothing that art cannot express**, and I know that the work I have done since I met Dorian Gray is **good** work, is the best work of my life.” (The Picture of Dorian Gray” by Oscar Wilde)

“-You have a wonderfully beautiful face, Mr. Gray. Don’t frown. You have. And Beauty is a form of **Genius**,—is **higher, indeed, than Genius, as it needs no explanation**. It is one of the **great facts** of the world, **like sunlight, or spring-time, or the reflection in dark waters of that silver shell we call the moon**. It cannot be **questioned**. It has its divine right of **sovereignty**. It makes princes of those who have it. You smile? Ah! when you have lost it you won’t smile.” (The Picture of Dorian Gray” by Oscar Wilde)

“People say sometimes that Beauty is only **superficial**. That may be so. But at least it is not so **superficial** as Thought. To me, Beauty is **the wonder of wonders**. It is only shallow people who do not judge by appearances. The true **mystery** of the world is the **visible**, not the invisible.” (The Picture of Dorian Gray” by Oscar Wilde)

“Sometimes, however, a **tragedy** that has **artistic elements** of beauty crosses our lives. If these elements of beauty are real, the whole thing simply appeals to our sense of **dramatic effect**. Suddenly we find that we are no longer the **actors**, but the **spectators** of the play. Or rather we are both. We watch ourselves, and the mere wonder of the **spectacle** entralls us.” (The Picture of Dorian Gray” by Oscar Wilde)

“Yes, Mr. Gray, the gods have been good to you. But what the gods give they quickly take away. You have only a few years in which really to live. When your **youth goes**, your beauty will go with it, and then you will suddenly discover that there are no **triumphs left**

for you, or have to content yourself with those mean triumphs that the memory of your **past** will make more bitter than defeats. Every month as it wanes brings you nearer to something dreadful. **Time** is jealous of you, and wars against your lilies and your roses” (The Picture of Dorian Gray” by Oscar Wilde)

“The very sharpness of the contrast used to quicken his sense of pleasure. He grew more and more enamoured of his own beauty, more and more interested in the **corruption** of his own soul. He would examine with minute care, and often with a monstrous and **terrible** delight, the **hideous** lines that seared the wrinkling forehead or crawled around the heavy sensual mouth, wondering sometimes which were the more **horrible, the signs of sin or the signs of age**. He would place his white hands beside the coarse bloated hands of the picture, and smile. He mocked the misshapen body and the failing limbs.” (The Picture of Dorian Gray” by Oscar Wilde)

“And, certainly, to him life itself was the first, the greatest, of the arts, and for it all the other arts seemed to be but a preparation. **Fashion**, by which what is really fantastic becomes for a moment universal, and Dandyism, which, in its own way, is an attempt to assert the absolute modernity of beauty, had, of course, their fascination for him. His **mode of dressing**, and **the particular styles** that he affected from time to time, had their marked influence on the young **exquisites** of the Mayfair balls and Pall Mall club windows, who copied him in everything that he did, and tried to reproduce the accidental **charm** of his **graceful**, though to him only half-serious, fopperies.” (The Picture of Dorian Gray” by Oscar Wilde)

“The horror, whatever it was, had not yet entirely marred that **marvellous beauty**. There was still some **gold** in the thinning hair and some scarlet on the sensual lips. The sodden eyes had kept something of the loveliness of their blue, the **noble curves** had not yet passed entirely away from chiselled nostrils and from plastic throat. Yes, it was Dorian himself. But who had done it?” (The Picture of Dorian Gray” by Oscar Wilde)

When the concept is analyzed according to the examples above, its notional, image-bearing and evaluative layers should be taken into account.

According to the notional aspects, all dictionary meanings of the concept Beauty are provided. According to dictionary definitions (provided by Oxford, Merriam-Webster, Macmillan, Longman, Collins), the concept Beauty has following traits:

1. Beauty is an attractive quality:

- an attractive quality that gives pleasure to those who experience it or think about it, or a person who has this attractive quality:

- *Beauty is the state or quality of being beautiful.*
 - *A combination of qualities, such as shape, colour, or form, that pleases the aesthetic senses, especially the sight.*

2. Beauty is good:

- *If you say that a particular feature is the beauty of something, you mean that this feature is what makes the thing so good.*

- *The best aspect or advantage of something.*
- *a very good, large etc example of something*

3. Beauty is woman:

- *A beauty is a beautiful woman*
- *a woman who is very beautiful*

4. Beauty is emotion:

- *a quality that something such as a poem, song, emotion etc has that gives you pleasure or joy*

In this analysis, the following conceptual features are expressed: good, attractive, aesthetic, the best, pleasant to look at and others. It is evident that dictionary interpretation of the concept contains only positive features.

In addition, image-bearing aspects of Beauty has been analyzed via the extracts taken from *The Picture of Dorian Gray* by Oscar Wilde and they are as follows:

1. **Beauty** is Genius (*higher, indeed, than Genius, as it needs no explanation.*),

2. **Beauty** is a great fact (*like sunlight, or spring-time, or the reflection in dark waters of that silver shell we call the moon, cannot be questioned, sovereignty*).

3. **Beauty** is tragedy (*artistic elements, dramatic effect, actors, spectators, performance*)

4. **Beauty** is a picture (*picked up at a sale, picture*)

5. **Beauty** is fashion (*mode of dressing, the particular styles, exquisites, charm, graceful*)

According to the evaluative layer of the concept, the concept has following traits:

1. Beauty is inexpressible (*art cannot express it, there is nothing that art cannot express, good*),

2. Beauty is wonderful (*superficial, wonder of wonders, true mystery, visible, marvelous, gold, noble*).

3. Beauty is temporary (*youth goes, beauty will go, no triumphs left, past*)

4. Beauty is damaging (*corruption, terrible, hideous, horrible, the signs of sin or the signs of age*)

However, though the positive characteristics prevail, there are some negative features of the concept "Beauty" such as "*tragedy, damaging, temporary*". In this respect, the negative aspects are revealed by means of image-bearing and evaluative layers of the concept. It is necessary to mention that dictionary meanings are not adequate to represent all characteristics of the concept. In this respect, literary texts and literary

dialogues in our case present additional and very important information.

Let us analyze another concept "Love". The notional part of this concept is presented mainly by dictionary definitions and they are as follows:

Love is

1. strong affection for another arising out of kinship or personal ties: Maternal love

2. warm attachment, enthusiasm, or devotion: love of the sea

3. the object of attachment, devotion, or admiration: baseball was his first love

4. unselfish loyal and benevolent for the good of another: person's adoration of God

5. British informal: A friendly form of address: 'it's all right, love'

6. The romantic episode

7. the sexual embrace

8. a score of zero (as in tennis) and others.

According to the dictionary meanings of "Love", some conceptual features are expressed. And image-bearing and evaluative constituents of the concept of "Love" are represented in the examples taken from literary texts. The relevant examples to the topic of our dissertation are the dialogues of fictional texts. The concept of "Love" is analyzed through the dialogues taken from "*The Nightingale and the Rose*" by Oscar Wilde:

'The Prince gives a ball to-morrow night,' murmured the young Student, 'and my love will be of the company. If I bring her a red rose she will dance with me till dawn. If I bring her a red rose, I shall hold her in my arms, and she will lean her head upon my shoulder, and her hand will be clasped in mine. But there is no red rose in my garden, so I shall sit lonely, and she will pass me by. She will have no heed of me, and my heart will break.'

'Here indeed is the true lover,' said the Nightingale. 'What I sing of he suffers: what is joy to me, to him is pain. Surely Love is a wonderful thing. It is more precious than emeralds, and dearer than fine opals. Pearls and pomegranates cannot buy it, nor is it set forth in the market-place. It may not be purchased of the merchants, nor can it be weighed out in the balance for gold.' ("The Nightingale and the Rose" by Oscar Wilde)

'If you want a red rose,' said the Tree, 'you must build it out of music by moonlight, and stain it with your own heart's-blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must pierce your heart, and your life-blood must flow into my veins, and become mine.'

'Death is a great price to pay for a red rose,' cried the Nightingale, 'and Life is very dear to all. It is pleasant to sit in the green wood, and to watch the Sun in his chariot of gold, and the Moon in her chariot of pearl. Sweet is the scent of the hawthorn, and sweet are the bluebells that hide in the valley, and the heather that blows on the hill. Yet Love is better than Life, and what is the heart of a bird compared to the heart of a man?'

So she spread her brown wings for flight, and soared into the air. She swept over the garden like a shadow, and like a shadow she sailed through the grove.

The young Student was still lying on the grass, where she had left him, and the tears were not yet dry in his beautiful eyes.

*'Be happy,' cried the Nightingale, 'be happy; you shall have your red rose. I will build it out of **music** by moonlight, and stain it with my own heart's-**blood**. All that I ask of you in return is that you will be a true lover, for Love is wiser than Philosophy, though she is wise, and mightier than Power, though he is mighty. Flame-coloured are his wings, and coloured like flame is his body. His lips are sweet as honey, and his breath is like frankincense.'* ("The Nightingale and the Rose" by Oscar Wilde)

'Ungrateful!' said the girl. 'I tell you what, you are very rude; and, after all, who are you? Only a Student. Why, I don't believe you have even got silver buckles to your shoes as the Chamberlain's nephew has;' and she got up from her chair and went into the house.

*'What a silly thing Love is,' said the Student as he walked away. 'It is **not half as useful** as Logic, for it does **not prove anything**, and it is always **telling one of things that are not going to happen**, and **making one believe things that are not true**. In fact, it is **quite impractical**, and, as in this age to be practical is everything, I shall go back to Philosophy and study Metaphysics.'* ("The Nightingale and the Rose" by Oscar Wilde)

Image bearing layer of the concept of "Love" are as follows:

➤ **Love** is happiness: dance, sing, wonderful, joy, a red rose, music

➤ **Love** is sacrifice: death, better than Life, heart, blood

➤ **Love** is suffer: pain, suffer, heart will break, tears, tear

And the evaluative layer of the concept of "Love" is as follows:

➤ **Love** is precious: precious than emeralds, dearer than fine opals, Pearls and pomegranates cannot buy, not set forth in the market-place, not be purchased

of the merchants, nor can it be weighed out in the balance for gold.

➤ **Love** is silly/Useless: not half as useful, not prove anything, telling one of things that are not going to happen, and making one believe things that are not true, quite impractical.

It should be again referred that the concept "Love" in terms of dictionary definitions is represented through only positive aspects such as "strong affection, devotion, romantic episode, form of addressing" and others. However, other meanings can also be revealed with the help of literary dialogues such as "Love is silly", "Love is suffer" and "Love is sacrifice".

Theoretical part is devoted to the cognitive linguistics and its main notions. There are many definitions on cognitive linguistics based on its different peculiarities. Summing up all definition by scholars, D.U. Ashurova assumes that cognitive linguistics is a branch of linguistics which regards language as a cognitive mechanism of representing, storing and transmitting knowledge layers and it studies relationships between linguistics and mental processes, human experience and its results, knowledge. There are different notions of cognitive linguistics to investigate and they are as follows: concept, foregrounding, frame analysis, categorization, activation, knowledge structure, coupling, world picture and others. However, the most relevant notions to the topic of our dissertation are the notions of concept, foregrounding, world picture and knowledge structure. Concept is a complex mental entity as well as being a component of the conceptual world picture conceptually relevant either to the whole community or an individual linguistic personality. Knowledge structure is a block of data including a system of interrelated concepts. Foregrounding also is the key notions of Cognitive linguistics, which can be applied to the topic of our dissertation. Foregrounding is defined as the cognitive principle of distributing information in the text, which marks out the most crucial, relevant fragments of the text.

The analysis part is based on the concept in the literary dialogue and its analysis from the position of cognitive and cultural approach. There are two approaches to the notion of concept: cognitive and cultural. From the position of cognitive approach, the concept is the data about the world, what a human being knows, suggests and thinks about the object of the world. From the cultural point of view, concept is defined as a culture specific and nationally oriented unit, a multifold mental structure consisting of national image-bearing and evaluative layers and characterized by emotional, expressive components and associative links. The analysis of the cognitive aspects of literary

dialogues are based on the method of cognitive mapping. Cognitive mapping consists of several stages of an analysis including

1. the analysis of dictionary definitions
2. the analysis of expressions and phraseological units including the name of the concept
3. the analysis of the contextual links of the concept

In our research, we analyzed two concepts, Love and Beauty. At each stage of our analysis, we revealed the conceptual features, which constitute the structure of the concept. It should be mentioned that evaluative and image-bearing parts of the concepts are mainly revealed through contextual links of the concept. Moreover, the contextual analysis reveals the conceptual features, which are not found at the level of dictionary analysis and phraseological analysis. For example, Beauty according to Oscar Wilde, is regarded as genius, as a tragedy, and as a fashion.

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